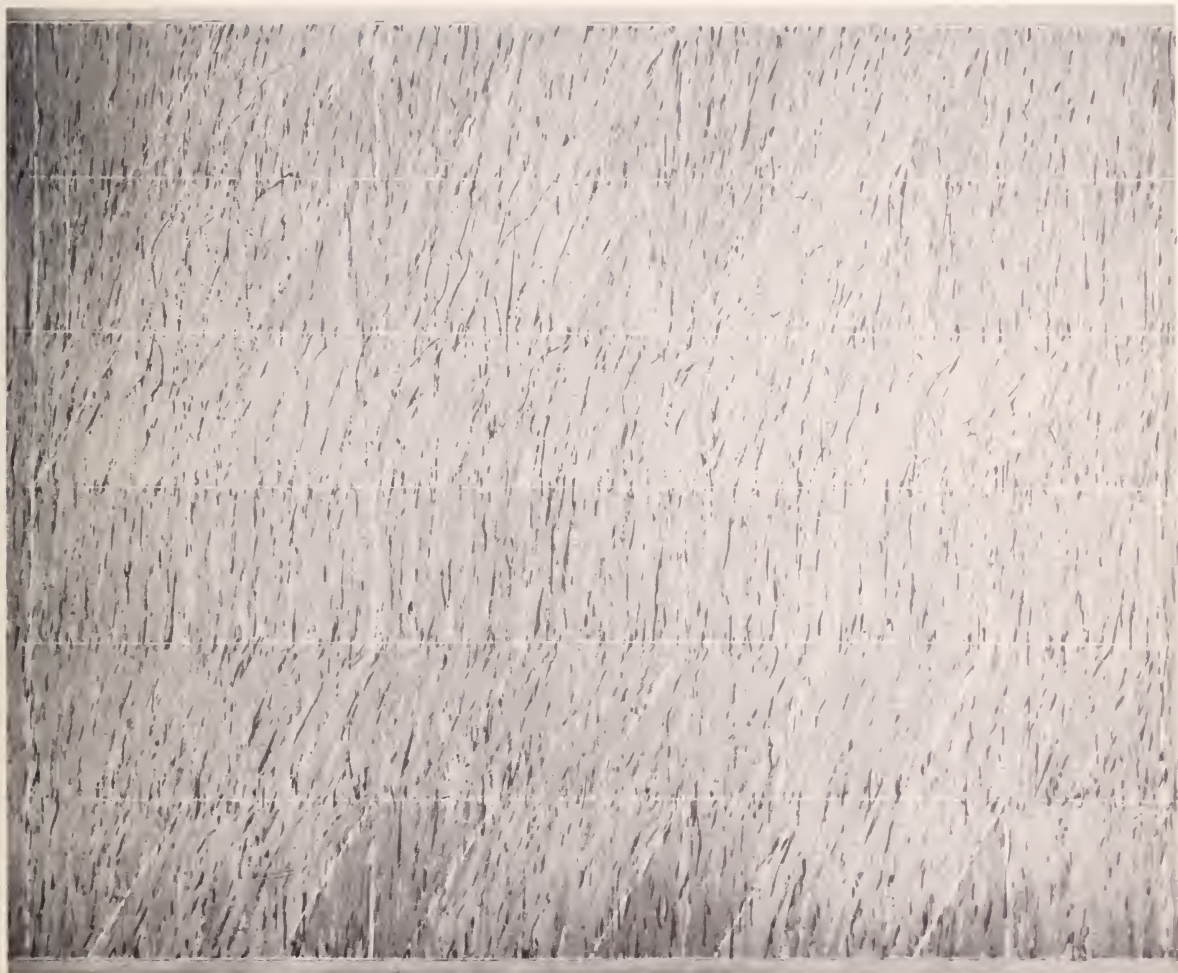


jack tworikov



recent paintings

Since his retrospective exhibition at the Whitney Museum in 1964, Jack Tworkov has been working on a body of paintings in which technique, color, and formal bias appear startlingly different from his earlier Abstract-Expressionist works. In fact, the basic structuring elements have remained the same: spontaneous brushing, an implied or partly obliterated grid, a precise and deliberately limited palette, and careful attention to the relationship between painted forms and the shape of the canvas. In the past few years, however, Tworkov has increasingly simplified these components to a point where they are unequivocal and more lucid than ever before.

The geometry is no longer implied; it is now a basic structuring factor, a pre-conceived modular base by which a series of paintings can be identified. Forms in the 1967-1969 works are often patterned grids, whereas most recently they incorporate a simple geometric illusionism. Tworkov has referred to his recent interest in such shapes as satisfying a yearning for imagery without surrendering to it completely. Moreover, he is able to return to the same drawing again and again, each time making a different painting

from it. Earlier, in the fifties, subtle variations of tone and brushwork were integral to a spontaneous, constantly changing image. In the new work, the use of drawing as a constant is not restricting, but frees the artist and viewer to focus on these variations.

The simplified imagery, which Tworkov sees as an attempt to reduce the machinery between himself and the painting, is both countered and reinforced by a delicate, intimate surface, consisting of myriad tiny strokes. The brushing, not subject to the same kind of precise control as the drawing, allows experimentation with elements of chance and spontaneity indigenous to his earlier paintings. The size of the stroke is now, however, greatly reduced to avoid its tendency to consume the surface too rapidly. Tworkov uses the brushstroke as an element rather than a descriptive means; it is, for him, "a kind of module which by accumulation makes the total weight of the picture."

The color in the new work is toned down and limited to a few hues—mostly grays, pinks, mauves or greens—in order to focus on the drawing, in exactly the same way that limiting the

drawing focuses attention on brushing and tonal modulations. Tworkov's use of color in the gray pictures is also directly related to his use of charcoal as a means of making a distinguishing mark on a surface.

The reductive nature of drawing, color and brushwork in the new paintings is provocative because it isolates and clarifies these concerns at the same time that it renders them mutually dependent. Most important, this reduction does not mean that Tworkov's work has become impersonal. The artist's heart and hand are as evident as ever in the mood and presence of the work. It invites our contemplation and sparks a visual dialogue between painting and viewer. These pictures—sensuous, personal, endowed with extraordinary clarity and formal intelligence—testify to the energy and timeliness of an artist who has, for over forty years, chosen the path of most resistance in order to challenge his own vision and ours.

Marcia Tucker
Associate Curator

Catalogue of the Exhibition

All works in the exhibition are oil on canvas.
Dimensions are in inches, height preceding width.

1. *S S P #7*, 1967, 80 x 69
2. *S S P #8*, 1967, 80 x 70
3. *S S P-68-2*, 1968, 80 x 70
4. *Note*, 1968, 80 x 70
5. *Bloomfield*, 1969, 80 x 70
6. *Crossfield II*, 1969, 80 x 70
7. *S'R-P'T-70-#5*, 1970, 90 x 75
8. *S'R-P'T-70-#6*, 1970, 90 x 75
9. *Crossfield III*, 1970, 80 x 96
10. *Crossfield V*, 1970, 70 x 80
11. *Idling II*, 1970, 80 x 70
12. *Idling III*, 1970, 80 x 70
13. *Jag 2*, 1970, 80 x 70

Jack Tworlov Born in Poland, 1900.

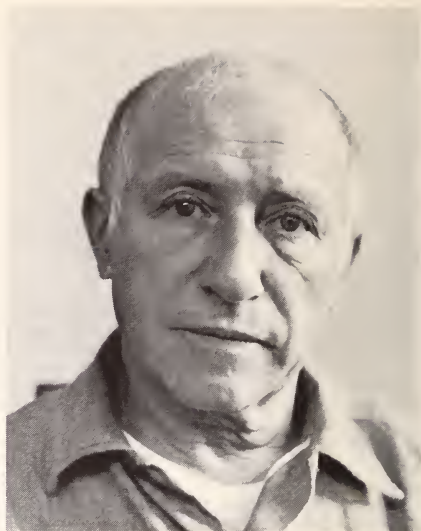
Educated in New York City public schools and Columbia College. Left Columbia in his junior year and studied at the National Academy of Design, Art Students League, and in private classes in Provincetown, Massachusetts. Has been associated with the following art galleries in New York: Egan, 1947-1954; Stable, 1954-58; Castelli, 1958-1965. In addition, one-man shows were held by the Holland Gallery in Chicago, the Kasle Gallery in Detroit, and others. The Whitney Museum held a retrospective in 1964 which afterwards was shown in reduced form in the Washington Gallery of Modern Art, the Pasadena Art Museum, San Francisco Museum of Art, Walker Art Center, Brandeis University, University of Texas, Austin. Other one-man shows in various campus galleries.

His work was shown in the following group shows, among others: American Vanguard Art for Paris, 1952; New American Painting, organized by the Museum of Modern Art and shown in Paris, Madrid, London, and other European cities; International Art of New Era 1958, dedicated to Osaka International Festival in Japan; Documenta II, Kassel, Germany; American Vanguard, Austria and Yugoslavia 1961-62; American Art of the Fifties and Sixties. Art Council Gallery, Belfast, Ireland. Other group shows include the Whitney Museum of Modern Art, Guggenheim, Carnegie International, Corcoran, Pennsylvania Academy, and others.

1963: Recipient of first William A. Clark Prize accompanied by the Corcoran Gold Medal in the 28th Biennial Exhibition of American Painting, Corcoran Gallery of Art, Washington, D.C.

His work is represented in many public collections, among them: The Museum of Modern Art, Whitney Museum, Metropolitan, Albright, Hartford Athenium, Cleveland Museum, Detroit Institute of Art, Phillips Gallery, National Collection of Fine Arts, Smithsonian Institution and in a number of university galleries, including Yale University, University of Wisconsin, Madison; Watkins Gallery, American University, Washington; State University of New York, New Paltz.

Lives in New York City and Provincetown, Massachusetts.



"... I have deliberately turned toward planning, toward working from drawings, and to following drawings. There, too, I have to eliminate a lot of things and settle on some choices that seem to be more necessary than others. What astonishes me is that while the instinct of a painter is to constantly widen his experience and horizon, somehow it always becomes necessary also to discard things, and to limit oneself in order to achieve anything."

from "An Interview with Jack Tworlov" by Phyllis Tuchman, in *ArtForum*, Jan. 1971.

February 5—March 14, 1970
Whitney Museum of American Art
945 Madison Avenue
New York, N.Y. 10021
Telephone (212) 249-4100

Photographs: (cover) Robert E. Mates and Paul Katz.
(back cover) Paul Katz.